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PEZZI INFANTILI

CASELLA

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Pezzi infantili.

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A. CASELLA

11 PIÈCES ENFANTINES

PIANO SOLO



B. Firnberg
Musikalien-Handlung
Frankfurt a. Main
Schiller-Strasse 24

UNIVERSAL-EDITION

Nr. 6878

Much love and thousand thanks!
Rose.

A Mario Castelnuovo-Tedesco

11 PEZZI INFANTILI

(11 pièces enfantines)

per pianoforte a due mani di

ALFREDO CASELLA

- | | |
|-----------------------|----------------|
| I. Preludio | VI. Siciliana |
| II. Valse diatonique | VII. Giga |
| III. Canone | VIII. Minuetto |
| IV. Bolero | IX. Carillon |
| V. Omaggio a Clementi | X. Berceuse |
| XI. Galop final | |



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a Mario Castelnuovo - Tedesco.

11 PEZZI INFANTILI.

(11 pièces enfantines.)

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I. PRELUDIO.

Alfredo Casella.
(1920)

Allegretto moderato ed innocente. *grazioso*

Piano. *(legatissimo)* *mp*

p sempre ed uniforme

mf *p* *mp*

mu
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C

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3

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First system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and the same key signature. The time signature is 3/4. The music features a melody in the right hand and a harmonic accompaniment in the left hand. A dynamic marking *poco f* is present.

(la m.s. sempre piano)

Second system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and the same key signature. The time signature is 3/4. The music continues from the first system. A dynamic marking *p* is present.

Third system of musical notation, piano and vocal parts. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and the same key signature. The time signature is 3/4. The piano part is in the left hand, and the vocal part is in the right hand. A dynamic marking *sempre p* is present in the piano part. A dynamic marking *più p ma sempre ben chiaro* is present in the vocal part. A vocal instruction *(sopra)* is written above the vocal staff.

Fourth system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and the same key signature. The time signature is 3/4. The music continues from the previous systems.

Fifth system of musical notation, piano part. It consists of two staves. The right staff has a treble clef and a key signature of one sharp (F#). The left staff has a bass clef and the same key signature. The time signature is 3/4. The music continues from the previous systems. A dynamic marking *dim. ma senza rall.* is present. A dynamic marking *più p* is present. A dynamic marking *pp* is present. A dynamic marking *lunga* is present.

II. VALSE DIATONIQUE.

(sui tasti bianchi *)

Vivacissimo (in uno).

(brillante)

First system of musical notation. Treble and bass staves. Treble staff starts with a whole rest, then a series of eighth notes. Bass staff starts with a piano (*p*) dynamic, then a mezzo-forte (*mp*) dynamic. The tempo is marked *Vivacissimo (in uno)* and the character is *(brillante)*. The instruction *stacc. sempre e legg.* is written below the bass staff.

Second system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and some slurs. Bass staff continues with eighth notes.

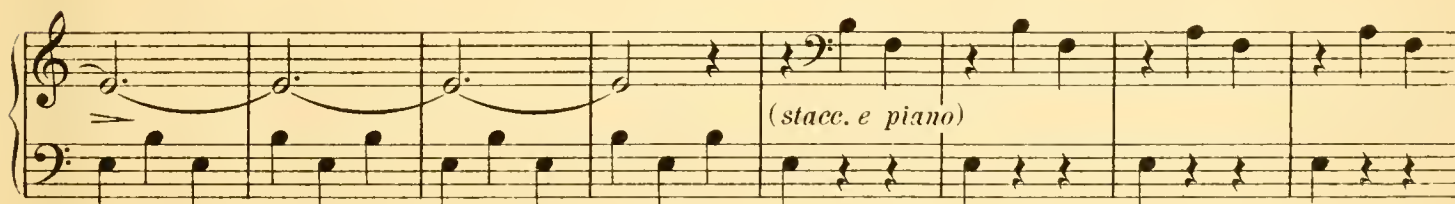
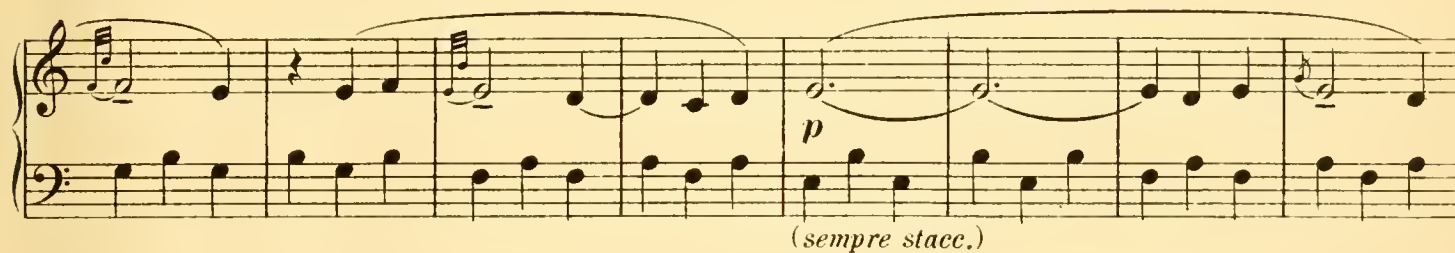
Third system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and slurs. Bass staff continues with eighth notes. A forte (*sf*) dynamic is marked in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and slurs. Bass staff continues with eighth notes. A mezzo-forte (*mf*) dynamic is marked in the treble staff.

Fifth system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and slurs. Bass staff continues with eighth notes. A mezzo-forte (*mf*) dynamic is marked in the treble staff. The instruction *(stacc.)* is written below the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff continues with eighth notes and slurs. Bass staff continues with eighth notes. The instruction *(sempre molto vivace)* is written above the treble staff, and *(sempre stacc.)* is written below the bass staff.

*) Sur les touches blanches.





III. CANONE.

(sui tasti neri*)

Moderatamente mosso.

legatissimo sempre

p dolce

p dolce

meno p

meno p

mf

mf

più p

più p

diminuendo,

pp

ma senza rallentare

(senza rall.)

pp

*) Sur les touches noires.

IV. BOLERO.

Allegro spagnuolo.

Allegro spagnolo.

mf

sf

leggermente sempre e ben staccato

espr.

sf

p

sf

sf

dolce

dim. e perdendosi poco a poco, ma senza rall.

V. OMAGGIO A CLEMENTI.

(esercizio per le cinque dita*)

Allegro veloce.

The first system of musical notation is in 2/4 time. The treble clef staff contains a continuous eighth-note pattern: C4-B3-A3-G3-F#3-E4-D4. The bass clef staff is mostly empty, with a few notes at the end of the system: B3, A3, G3, F#3. The dynamic marking *mp* is placed below the treble staff. The instruction *(senza pedale sino alle ultime battute)* is written below the bass staff. The dynamic marking *mf un poco espr.* is placed below the bass staff at the end of the system.

The second system of musical notation continues the eighth-note pattern in the treble staff. The bass staff contains a continuous eighth-note pattern: C4-B3-A3-G3-F#3-E4-D4. The dynamic marking *mf un poco espr.* is placed below the bass staff at the end of the system.

The third system of musical notation continues the eighth-note pattern in the treble staff. The bass staff contains a continuous eighth-note pattern: C4-B3-A3-G3-F#3-E4-D4. The dynamic marking *mf un poco espr.* is placed below the bass staff at the end of the system. A *mp* marking is placed below the treble staff at the beginning of the system.

The fourth system of musical notation continues the eighth-note pattern in the treble staff. The bass staff contains a continuous eighth-note pattern: C4-B3-A3-G3-F#3-E4-D4. The dynamic marking *mf un poco espr.* is placed below the bass staff at the end of the system.

The fifth system of musical notation continues the eighth-note pattern in the treble staff. The bass staff contains a continuous eighth-note pattern: C4-B3-A3-G3-F#3-E4-D4. The dynamic marking *mf un poco espr.* is placed below the bass staff at the end of the system.

*) Exercice pour les cinq doigts.

Musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in 3/4 time, key of E-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the left hand has a simple accompaniment. The score is marked "più p" in two places.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final quarter note. The accompaniment consists of a simple bass line with a few chords. The score is enclosed in a decorative oval frame.

Musical score for "L'Espresso" by Gioacchino Rossini. The score is in 2/4 time, key of B-flat major, and features a piano accompaniment. The melody is in the right hand, and the piano accompaniment is in the left hand. The tempo is marked "Allegretto" and the dynamics are "piano" and "sempre più piano, ma senza rall."

A musical score for the song 'The Rose Tree'. It consists of two staves. The upper staff is in treble clef and contains a melody with a key signature of one flat (B-flat) and a 3/4 time signature. The melody features several triplet markings. The lower staff is in bass clef and provides a simple harmonic accompaniment, primarily using quarter and eighth notes. The music is presented in a single system.

(senza rall.)

1 *pp* *ppp* lunga

VI. SICILIANA.

Allegretto dolcemente mosso.

(il ritmo sempre molto preciso)

p espressivo, semplice, come una melodia popolare

The first system of musical notation for 'VI. SICILIANA.' consists of a grand staff with a treble and bass clef. The time signature is 6/8. The melody in the treble clef begins with a half note, followed by eighth notes, and is characterized by a simple, folk-like quality. The bass clef provides a harmonic accompaniment using chords and single notes.

The second system continues the melody and accompaniment. The treble clef features a series of eighth notes and a half note, while the bass clef maintains a steady accompaniment of chords.

pp dolcissimo

The third system introduces a change in dynamics to *pp dolcissimo*. The melody in the treble clef becomes more melodic and expressive, with a half note and eighth notes. The bass clef continues with its accompaniment.

The fourth system continues the piece with the same melodic and harmonic patterns. The treble clef features a half note and eighth notes, and the bass clef provides a consistent accompaniment.

sempre molto piano

The fifth system concludes the piece with the instruction *sempre molto piano*. The melody in the treble clef ends with a half note, and the bass clef provides a final accompaniment of chords.



VII. GIGA.

Tempo di giga inglese. (*Allegro vivo.*)
allegramente

The musical score is written for piano and bass in 6/8 time. It consists of five systems of staves. The first system begins with a treble staff marked *mf* and a bass staff. The second system features a treble staff with dynamics *f* and *(mf)*, and a bass staff. The third system includes a treble staff with a *marcato* marking and fingerings (1, 5, 3, 1, 1, 2, 1, 2, 1) under the bass staff. The fourth system shows a treble staff with a *f* dynamic and a bass staff with a triplet marking (3). The fifth system has a treble staff with a *(sotto)* marking and a bass staff with a *f molto* dynamic. The score includes various musical notations such as notes, rests, slurs, and articulation marks.



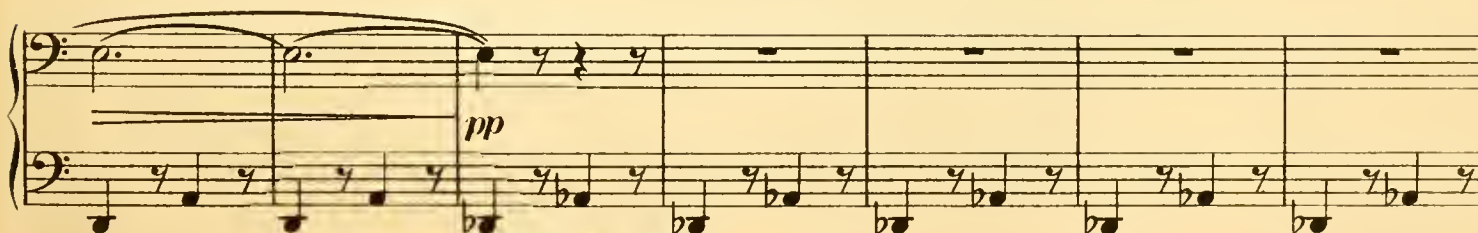
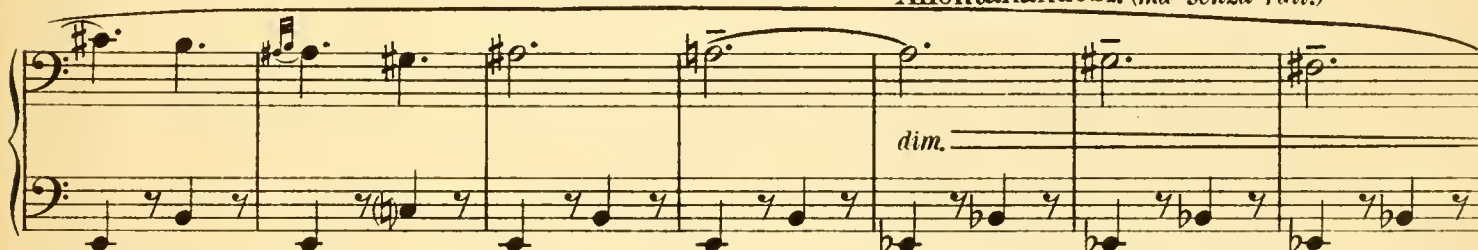
molto staccato



(sempre molto stacc.)



Allontanandosi. (ma senza rall.)



(staccatissimo sempre)

Riavvicinandosi.

mp *(sotto)* *cresc. poco a poco*

Giocosamente. *ff* *(b)*

Sempre più forte ed animato.

ff *ten.*

VIII. MINUETTO.

Moderato. Dolce.
teneramente



Musette.

Alquanto più mosso. (Allegretto.)

mp dolce espr.

pp ten.

sempre dolce assai

più p

quasi senza rall.

morendo

breve pausa

Tempo I.

mp espr. e sostenuto

poco f

p

pp più

Perdendosi, ma senza rall.

sempre più p

ppp

lunga

IX. CARILLON.

Allegramente.

pp

cristallino
8 (sotto)

pp

i due pedali sempre tenuti

8

(sempre *pp*)

8

8

(sempre *pp*)

1 1
3 5 3 5



Sempre più piano, ma rigorosamente in tempo.



X. BERCEUSE.

Allegretto dolce.

espress. dolce

First system of musical notation. The treble staff begins with a whole rest. The bass staff starts with a piano (*p*) dynamic and features a series of chords. A mezzo-piano (*mp*) dynamic is indicated above the treble staff. The system concludes with a *con molto Pedale, quasi celeste* instruction.

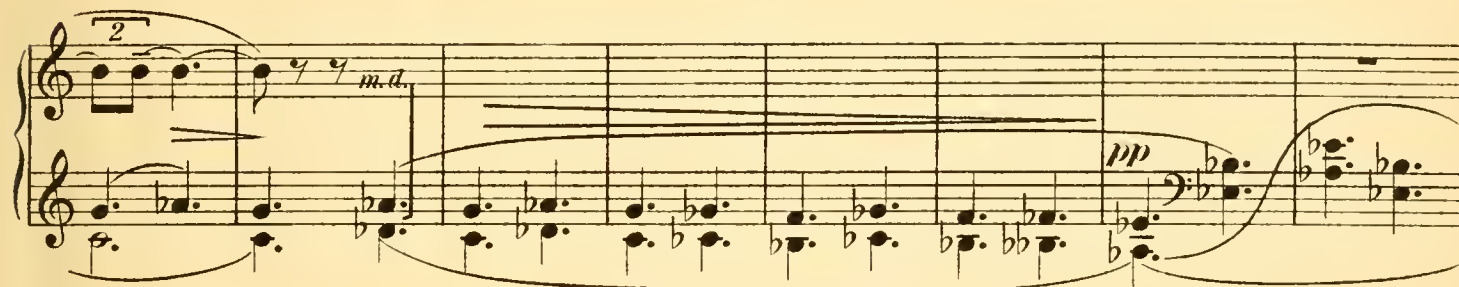
Second system of musical notation. The treble staff contains a melodic line with a mezzo-forte (*mf*) dynamic marking. The bass staff continues with chords.

Third system of musical notation. The treble staff features a melodic line with a mezzo-piano (*mp*) dynamic marking. The bass staff continues with chords.

Fourth system of musical notation. The treble staff contains a melodic line. The bass staff continues with chords. The system ends with a *meno piano* instruction.

Fifth system of musical notation. The treble staff contains a melodic line with a *meno piano* instruction. The bass staff features a series of chords with a *espress. un poco dolente* instruction.

Sixth system of musical notation. The treble staff contains a melodic line. The bass staff features a series of chords.

sempre molto espressivo*più dolce ancora della prima volta**sempre più piano**senza rall.*

XI. GALOP FINAL.

Prestissimo. *allegramente*

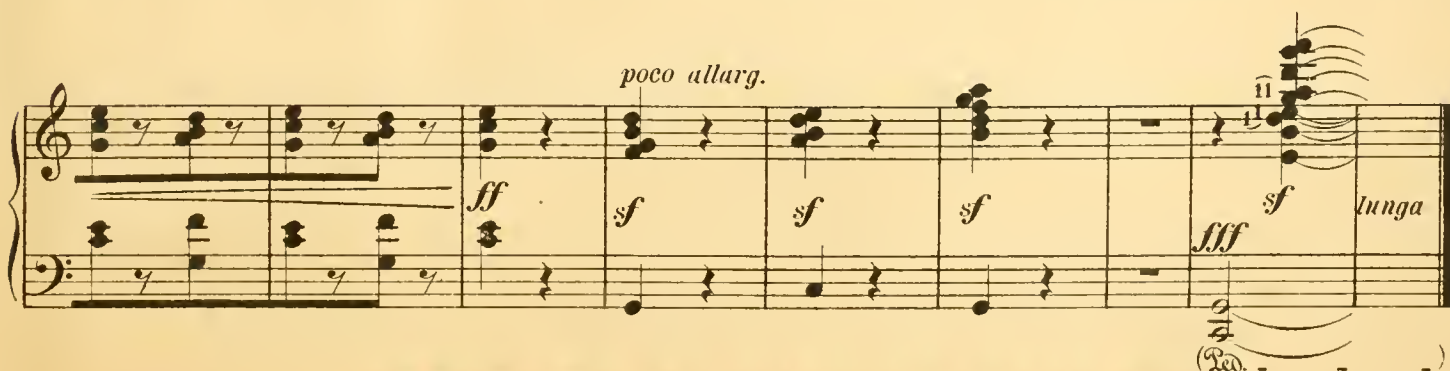
mf
sempre stacc.

sf stacc. sempre assai

più forte
sf

ff *f*
sempre stacc.

The musical score is written for piano and bass. It begins with a tempo marking of *Prestissimo.* and a dynamic of *mf*. The first system includes the instruction *sempre stacc.* The second system introduces the tempo change to *allegramente*. The third system continues with *sf stacc. sempre assai*. The fourth system features *più forte* and *sf*. The fifth system starts with *ff* and ends with *f*. The final system concludes with *sempre stacc.*



MODERNE KLAVIER-MUSIK

IN DER UNIVERSAL-EDITION

Klavier zu zwei Händen

- 3348 Albeniz J. Suite Espagnole
1604 d'Albert Serenata I. Hdur
6844 Bartók B. op. 6. 14 Bagatellen
6857 — op. 8a Deux Danses Roumaines
6845 — op. 8b. 2 Elegien
6859 — op. 8c Trois Burlesques
6840 — op. 9 Esquisses
6850 — op. 10 Deux Images
5891 — op. 14 Klaviersonate
6498 — op. 18 Trois Etudes
5904 — Allegro barbaro
6370 — 15 ungar. Banerlieder
6841 — Zehn leichte Klaviersonaten
6842/43 — Für Kinder. Kleine Stücke für Anfänger (ohne Oktaven-
spannung) m. Benutzung ungarl. Kinder- u. Volkslieder, 4 Hefte
5802 — Rumänische Volkstänze aus Ungarn
5809 — Rumänische Weihnachtslieder
6508 — Sonatina
5909 Blüner Tänze aus Österreich
6078 — Drei Tänze aus „Der liebe Augustin“
6090 — Augustin-Walzer
6312 — Potpourri aus „Der Bergsee“
6500 — Menuett aus „La Tarantelle de la mort“
6501 — Valse lente aus „La Tarantelle de la mort“
6502 — Valse de Ninon
6518 — Walzer aus „Der Abenteurer“
6429 — Zwischenstück „Der Hofbauer Franz“ aus „Kohlhaymerin“
3101 Brahms op. 1 Sonate Cdur
2103 — op. 3 Sonate Fis moll
3257 — op. 4 Scherzo Es moll
2103 — op. 5 Sonate Fmoll
2104 — op. 9 Schumann-Variationen
2258 — op. 10. 4 Balladen
2259 — op. 21. 2 Variationenwerke
2260 — op. 24 Händel-Variationen und Fuge
2265 — op. 49 Nr. 4 Wiegenlied
5528 — op. 59 Liebeslieder-Walzer
3537 — op. 65 Dasselbe (Neue Folge)
3105 — op. 68 Symphonie I C moll
3106 — op. 73 Symphonie II Ddur
2109/10 — op. 76 Klaviersonaten 3 Hefte
2977 — op. 79. 2 Rapsodien
3538 — op. 80 Akademische Fest-
ouvertüre
3528 — op. 81 Tragische Ouvertüre
2260 — op. 90 Symphonie III Fdur
2107 — op. 98 Symphonie IV E moll
3192/93 — op. 116 Fantasien 2 Hefte
2294 — op. 117. 3 Intermezzi
3254 — op. 118. 6 Klaviersonaten
2255 — op. 119. 4 Klaviersonaten
2111 — Gavotte (Glück)
2262/63 — Studien, 2 Hefte
3112/13 — Ungarisch. Tänze, leicht, 2 Bände
3534 — Schütt 2 Lieder-Paraphrasen
6507 Brandts-Buys Intermezzo aus „Micasème“
5467 Braun Rud. op. 18. 3 Klaviersonaten
5468 — op. 44. 3 Klaviersonaten
5469 — op. 49 Charakterstück
6623 Braunsfeld W. op. 81 Vor- und
Zwischenspiele für Klavier
6427 — Taubenhochzeit aus „Die Vögel“
6428 — Vorspiel u. Prolog d. Nachtigall
a. „Die Vögel“ (auch mit Sing-
stimme)
2917 Bruckner Erinnerung, Klaviersonate
426 — Symphonie I C moll (Stradal)
787 — Symphonie II C moll (Stradal)
2996 — Symphonie III D moll (J.
Schalk)
2883 — Symphonie IV Esdur (Hynale)
437 — Symphonie V Bdur (Stradal)
428 — Symphonie VI A dur (Stradal)
2889 — Symphonie VII E dur (Hynale)
2493 — Symphonie VIII C moll (Stradal)
843 — Symphonie IX D moll (Löwe)
2893 — Scherzo aus Symphonie IX
(Stradal)
2987 — Symphonie IX und Te Deum
zusammen
6579 — Adagio a. d. VII Symphonie
6839 — Adagio a. d. Streichquintett
5257 — Andante a. d. nachgel. Symph.
Fmoll
3801 — Benedictus a. d. Fmoll-Messe
(Wöss)

- 3087 Brunetti-Pisano A. 7 Klaviersonaten
2992 Busoni-Schönberg Konzertmäßige
Interpretation von op. 11 Nr. 2
6878 Casella Alfr. 11 Pièces enfantines
6546 Chován K. op. 33 Lyre hongroise,
12 Stücke
6827 Cramer-Peltyrek Konzerttetraden
6628 Dieren B. van op. 4a. 6 Skizzen
1853/84 Dohnányi op. 11. 4 Rhapsodien,
2 Hefte
2130 — op. 17 Humoresken
1558 — Opria (Kubelik-) Serenade
2144 — Dvofák op. 45 Nr. 1 Rhapsodie Ddur
2850/51 — op. 46 Slavische Tänze, 1 Bände
2114/15 — op. 54 Walzer, 2 Bände
2253 — op. 59 Legenden
3505/06 — op. 72 Slavische Tänze, 2 Hefte
2116/18 — op. 85 Poetische Stimmungsbilder, 3 Hefte
3546 — op. 92 Carneval-Ouvertüre
2369/70 — op. 101 Humoresken, 2 Hefte
1501 — Album
3056 Fink Fidele Intermezzo
5798 — Reiterburleske
3075 Fleischhof Mennet Grotesque
2116 Foerster J. B. op. 47 Trümmereien
2817 — op. 49 Rosen der Erinnerung
8331 — op. 73 Impressionen, 5 Klaviersonaten
5831 — op. 79 Abendmusik
5835 — op. 99 Maskenspiel des Eros
6049 — Album tschechisch
3227 Friedman I. op. 22 Estampes
2539 — op. 33. 5 Klaviersonaten
2539a — op. 33 Nr. 2 Tabatière à musique
3058 — op. 44 Passacaglia
3565 — op. 45. 3 Phantasiestücke
3366 — op. 47a. 4 Studien
5145 — op. 47b Studien über ein Thema
Paganini
3277 — op. 48. 4 Präludien
3378 — op. 49. 2 Mazurkas
3702 — op. 53 Polnische Lyrik, I. Folge
6710 — op. 60 do. II. Folge
6022 — op. 72 do. III. Folge
5711 — op. 81. 6 Präludien
6023 — op. 66 Ballade
6020/21 — op. 79 Stimmungen, 2 Hefte
6460/64 — op. 81. 5 Morceaux
1. Sérén.; 2. Masque galante;
3. Arlequinade; 4. Mirage;
5. Ecossaise
6127 — op. 82 Nr. 1 Sonatine Cdur
5658/59 — op. 82 Nr. 2 Wiener Tänze, 2 Hefte
6198 — op. 82 Nr. 3 Wiener Tänze III
3708 — Mahler Mennet (III Symphonie)
2131/32 Fuchs R. op. 39 Sommermärchen
2119/20 — op. 47 Jugend-Album, 2 Hefte
6509 Gál op. 7. 3 Skizzen
6701/30 Godowsky Triakontameron; 30 Stim-
mungen und Bilder im 4/4 Takt:
1. Eine Nacht in Tanger, 2. Wald
1. Tirol, 3. Paradoxe Stimmungen,
4. Rendezvous, 5. Dämmerungs-
erscheinungen, 6. Der fliehende
Troubadour, 7. Voriges Jahr,
8. Eine Watteau-Landschaft,
9. Das verzauberte Tal, 10. Res-
ignation, 11. Alt-Wien, 12. Athi-
opische Serenade, 13. Das tan-
zende Vindobona, 14. Schaum-
wellen, 15. Die Verführerin,
16. Eine alte Ballade, 17. Ein
amerikanisches Idyll, 18. Ana-
chronismus, 19. Ein kleiner
Tangotanz, 20. Tanzende Der-
wische, 21. Der Salon, 22. Ein Ge-
dicht, 23. Spieldose, 24. Wiegen-
lied, 25. Erinnerungen, 26. Die
Kuckucksuhr, 27. Klage, 28. Don
Quijotes Irrfahrten, 29. Töten-
gedicht, 30. Requiem: Epilog
6731/36 — Dasselbe in 6 Bänden
5985 Goldmark op. 52 Georginnen,
6 Klaviersonaten
5409 f Gräfiner H. op. 20 Klavierkonzerte,
Kl.-St.
3389 Graener P. Impressionen, 3 Stücke
6484 Grosz W. op. 9 Symph. Variat. für
Klavier
6699 Grünfeld A. Kleine Serenade
6389 Hába Al. op. 2. 2 Klaviersonaten
Nr. 1 Scherzo, Nr. 2 Intermezzo
5543 — op. 3 Sonate Dmoll
3058 Hasenöhr op. 7 Präludium, Variat.
und Fuge
3768 Henrichsen K. op. 10 Sonate Fmoll
6332 Hubay Potp. aus „Geigenmacher
von Cremona“
6352 — Potpourri aus „Mooröschchen“

- 6345 Hubay Violinsolo aus „Geigen-
macher“ (leicht)
6145 Immaeolata Evelinen-Walzer aus
„Der 18. Lenz“
6059 Janáček Jenůfa-Phantasie
1615/17 Kienzl op. 15 „Aus meinem Tage-
buch“, 3 Hefte
6720 Kienau P. v. Klein Ida-Walzer
5963 — Drei Stimmungen
6653 Kodály Zolt. op. 11. 7 Klaviersonaten
Kornold E. W. Aus „Schneemann“:
2760 — Walzer-Entr'acte
2762/63 — Pierrot und Colombine, Serenade
2759 — Walzer-Intermezzo
2765 — Sonate D moll
5498 Krenk E. Sonate Es dur
3673 Labor op. 4 Variationen und Fuge
(n. Czerny)
6678 — op. 8. 5 Klaviersonaten
6689 — 3 Klaviersonaten
3275 Lamberg J. op. 27 Suite de 3 morceaux
1404 Lazarus op. 62 Tag eines Kindes
3602 Mahler Glockenchor (III. Symph.)
3703 Mahler-Friedman Menuett
(III. Symph.)
6882 Mandl Rich. Aus der Bretagne
5775/80 Marx J. Sechs Klaviersonaten
Albumblatt, Humoreske, Arabeske,
Ballade, Präludium und Fuge,
Rhapsodie
3494 Mittler Fr. op. 5 Phantasiestück
5541 — op. 4. 6 Kleine Walzer
1681 Moderne Klavier-Meister-Album
3057 Mojsovics B. Bauerntanz
6054 — 2 Klaviersonaten
6390/91 Moser Fr. op. 12 „Aus meinem
Leben“, 12 Stücke in 2 Hefen
3274 Mrazek J. G. 3 Stücke in Tanzform
3130 Novák Vit. op. 6 Erinnerungen
3132 — op. 9 Serenaden, 4 Klaviersonaten
3133 — op. 10 Barcarolen, 4 Klaviersonaten
3134 — op. 11 Eklogen, 4 Klaviersonaten
3136 — op. 13 In der Dämmerung
3138 — op. 15. 3 böhmische Tänze
2819 — op. 24 Sonate aroica
3142 — op. 30 Winternachtsgeänge
2821 — op. 33 Slowakische Suite
2822 — op. 34. 2 wallachische Tänze
3355 — op. 43 „Pan“ Liedertunung in
5 Sätzen
3356 — op. 45 Exotiken, 6 Klaviersonaten
Offenbach „Der Goldschmied von
Toledo“, Daraus:
6241 Potpourri
6246 Perlen-Walzer
6179 Serenade
6247 Menuett
6248 Pantomime
3889 Palmgren S. op. 52. 3 Klaviersonaten
3704 — op. 34. 2 kleine Ballettzenen
3078 Parlow op. 94 Kinderlieder-Album
6165 Petryrek 24 Ukrainische Volkslieder
6325 — Variat. u. Fuge Cdur
6627 — Cramer Konzerttetraden
3062 Piek-Mangialli op. 30. 3 Valse-
caprices
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